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L.A. DEE DA ON THE STREETS

Events of the Week: The all-female English heavy metal band, **Girlschool**, touched down in L.A. last weekend, playing to packed houses at the **Country Club** and **Whisky**. The band dedicated their cover of **ZZ Top's** "Tush" to former group member **Kathy Valentine** (who's now in a up-and-coming group called the **Go-Gos**.) Other celebs checking the band out included members of **X**, the **Circle Jerks** and **Flesheaters**. Though the band has an excellent record out on **Stiff**, their live show was not as loud or chaotic as one expected. Next day the ladies posed for photographers in wet T-shirts, swimming in the pool at the **Beverly Sunset** and lamenting their impending return to England.

At least three of us attended a grimly hip party for the **Fibonaccis'** new record at **Steve's House Of Fine Arts** (home of *Stuff* publisher **Steve Samiof**). **Index Records** kept the color theme of green and orange (from the album cover) prevalent in everything from the wall decorations to the cake to the balloons on the floor. The balloons provided an irresistible temptation for obnoxious party-goers to stomp on, which drove some people away but not the new couple around town, former Saturday Night Liver **Laraine Newman** and **Devo's** Boogie Boy **Mark Mothersbaugh**.

Wall of Voodoo were also in attendance, gritting their teeth about a little item that appeared in this column last week. Just to clear up any misconceptions Voodoo guitarist **Marc Moreland** is definitely still in the band. As for the reference to the group being a tax write-off — well, you know that we at **L.A. Dee Da** are the gourmet chefs of gossip. We'll do anything for a dish. Voodoo is currently working on a 12-inch release of "Invisible Man" and a forthcoming album, *The Big Heat*.

Yes, it's here, just what we've all been waiting for. **New Wave Bowling** is coming to Hollywood when **The Bowling Club** debuts with a private gala at the **Hollywood Lanes** this weekend. After-hours rock 'n' roll bowling is already a huge success in Manhattan, and mucho celebrities plan to be at the in-crowd affair this weekend. We'll report on the party next week.

Another celebration took place at **Brendan Mullen's** house last week, held in honor of famous **Lingerie** waitress **Linda**, who also is the guitarist for **Horace, Boris, Doris and Delores**. Fetering the birthday girl were the **Blasters** (having one last fling before embarking on their English tour), **Brainiacs, Gun Club, Satin Tones** and the **Tribe**. Members of the **Stains** got into a fracas and were 86'd by force while an inebriated **Jeffrey Lee Pierce** punched **Geza X** square in the nose, stating "I've been wanting to do that for about five years now!"

Non-event of the Week: A bunch of folks went down to **Madame Wong's** last Sunday to catch a rare appearance by up-and-coming psychedelic pop/punk trio **Salvation Army**. But the group preceding the Army, **Invisible Chains**, were such an atrocious noise/art-damage conglomeration that the lady in charge of the club pulled the plug on them. When disgruntled fans demanded to see the band they had paid to watch, this inscrutable person took the microphone and announced that the club had to close "due to medical emergency. **Madame Wong** in hospital!" We're surprised the emergency had just come up since Ms. Wong had been in the hospital for a week before the show. Among those dismayed by this interesting club policy were **Lisa Francher**, who's signed Salvation Army to her **Frontier** label but has yet to see the band play live, He allegedly owes $35,000 in back child support payments to his ex-wife.

After a month and a half of near disasters that included bomb threats at a Troubadour gig, equipment rip-offs and nearly losing bass player **Timmy** in a scuba diving accident, **Zilch** is back on the track, having signed a production deal with **Bruce Gold** of **Gold Star Studios**.

Clubs: Jim Nash, who is working with recently resurrected '70s group **Rare Bird**, is planning a series of shows at **Valley West**, starting with an engagement by former **Paul Butterfield** keyboardist **Ronnie Barron** May 7. Nash hopes to turn the West into a weekend after-hours spot.

The **Lhasa Club** is open from 10 to 2:30 p.m. on weekends at 1110 N. Hudson and offers video, film, dance and cabaret-type entertainment in a warehouse/loft environment. Sounds like a great place for multimedia events.

Coming Events: Gary Valentine (former bass player of **Blondie** and leader of the **Know**) will be performing an all-acoustic set at the **Zero Zero** this Saturday, May 1.

Age Of Consent, that vastly entertaining socio-political rhythm-rap group, is participating in UCLA's Gay & Lesbian Awareness Week, performing a free concert Friday, April 30, at noon. The performance location is A Level in front of Kerchoff Hall. Age Of Consent are one of the truly original groups around town and even if you don't identify with their sexual orientation, the humor and power of their raps are universal.

Help Wanted: Art Fein discovered during the **Blasters/Joe Ely** co-headlining tour that both bands lacked recordings of two of their most important L.A. gigs. Ely is positively dying for any recording of his early May 1981 show at the **Cathay**, when the late **Roy Brown** joined him onstage for a long version of "Good Rocking Tonight." Similarly and incomprehensibly, nobody in the Blasters entourage recorded the historic **Joe Turner** show at **Club Lingerie** March 20. Both bands would be very appreciative of any clandestine tapes. For convenience, contact **Susan Clary** at **Slash** records.

—Pleasant Gehman,
Bruce D. Rhodewalt
Craig Lee, and Marci Marks

Gary Leonard — Monique Safford

Linda Burnham (right) and the object of her affection.

New York Rocker scribe **Byron Coley**, and **Bomp Records** bigwig (and KPFK radio host) **Bo Clifford**.

Since Wong's was a bust some of us went down to **Al's Bar** for a party for *Ouija Madness* in time to see famous writer **Richard Meltzer** doing a serious reading while being heckled by *High Performance* magazine editor **Linda Burnham**. Next Sunday Al's will hold a party for the upcoming *Faces of the Angels (Spoken Word)* poetry album that features members of the **Blasters, Black Flag, Go-Gos, Nervous Gender** and a host of Hollywood scenesters. The album's producer **Harvey Kubernick** will be there but we wonder if **Kim Fowley** will be? Last time we heard about him he was having a plate of fortune cookies thrown in his face by **Rayonics** manager **P.J. Birosik**, who was incensed by acidic barbs Mr. Fowley was hurling at her friends. What kind of a fortune is that? As for the future of the Rayonics, their new record's been delayed for about two weeks.

Band News: Manager **Peregrine Watts-Russell** (that's the short version) has amicably parted company with the **Boxboys** in order to devote more time to his **M.A.O. Records**. The company's had great results with their new techno-dance EP by a band called Q. Future M.A.O. releases include EP's by **Fahrenheit** and **Berlin**.

Burbank's killer drummer **Dino Porazzo** made his debut with the **Jack Lee Band** Saturday at the **Cabaret**, after learning the band's set in two days. Dino last played with **Joan Jett & the Blackhearts**.

Gris-gris master **Dr. John** might be on the **Roxy's** schedule, but we tend to doubt that the actual Night Tripper, **Mac Rebbenack**, will show up.

L.A.'s Top 30

(Compiled specifically for the *L.A. Weekly* by **Musicvision** under the supervision of Lenny Beer. The *L.A. Weekly* chart is based on actual sales reports from the major record chains in L.A., the only such chart available.)

Position	Last Week	
1		***Chariots Of Fire*** Vangelis (Polydor)
• 2	1	***I Love Rock 'n' Roll*** Joan Jett (Boardwalk)
• 3		***Asia**** Asia (Geffen)
4		***Freeze Frame*** J. Geils Band (EMI)
• 5		***Missing Persons*** Missing Persons (Capitol)
• 6		***Dare*** Human League (A&M)
7		***Beauty and the Beat*** The Go-Gos (IRS)
8		***Get Lucky*** Loverboy (Columbia)
9		***Non-Stop Erotic Cabaret*** Soft Cell (Sire)
• 10		***Diver Down*** Van Halen (WB)
11		***Escape*** Journey (Columbia)
• 12		***Blackout**** Scorpions (Mercury)
13		***Tom Tom Club*** Tom Tom Club (Sire)
14		***Ghost In The Machine*** Police (A&M)
15		***Success Hasn't Spoiled Me Yet*** Rick Springfield (RCA)
16		***Brilliance*** Atlantic Starr (A&M)
• 17		***Straight From The Heart*** Patrice Rushen (Elektra)
18		***Toto IV*** Toto (Columbia)
• 19		***Waicy*** Deniece Williams (ARC/Columbia)
• 20		***All Four One**** Models (Capitol)
21		***Aldo Nova*** Aldo Nova (Portrait/Epic)
22		***Live On Sunset Strip (Soundtrack)*** Richard Pryor (WB)
23		***Tutone II**** Tommy Tutone (Columbia)
24		***Always On My Mind*** Willie Nelson (Columbia)
25		***Quarterflash*** Quarterflash (Geffen)
26		***Hooked On Classics*** Royal Philharmonic (RCA)
27		***Alligator Woman*** Carrera (Chocolate City)
28		***Love Is Where You Find It*** Whispers (Solar)
29		***The Dude*** Quincy Jones (A&M)
30		***Shake It Up*** The Cars (Elektra)

Breaking Out:
Tug Of War
Paul McCartney (Columbia)

- A bullet before the title indicates a strong upward surge in sales and upward movement in the charts.
- An asterisk after the title denotes a New Wave album.

New Wave Chart

The following are the best selling New Wave records in the L.A. area *other than* those LPs which have made the Top 30 chart. (Compiled by the *L.A. Weekly* staff.)

1. ***Music of Quality and Distinction*** B.E.F. (Virgin import LP)
2. ***Dream Syndicate*** Dream Syndicate (Down There LP)
3. ***Wild in the Streets*** Circle Jerks (Faulty LP)
4. ***Fear: The Record*** Fear (Slash LP)
5. ***Know Your Rights*** The Clash (CBS import 45)
6. ***Big Science*** Laurie Anderson (Warner Bros. LP)
7. ***Ambient 4*** Brian Eno (EG LP)
8. ***Dr. Heckle and Mr. Jive*** Pigbag (Soft LP)
9. ***Pelican West*** Haircut 100 (Arista LP)
10. ***Diamond*** Spandau Ballet (Chrysalis LP)

Current Releases
Compiled by Mikal Gilmore

Paul McCartney, *Tug of War* (Columbia) — Nothing — not rock caprices, not punk—ever invalidated McCartney's merits more than his own artistic complacency. This, however, is his most compelling work since *Band on the Run*; like that album, it evidences remarkable pop craftsmanship and unwitting lyrical artfulness—in other words, the traits that made McCartney a pop notable in the first place.

Laurie Anderson, *Big Science* (Warner Bros.) — The first installment of conceptual artist Anderson's *United States I-IV* opus, and it works as alluringly in an aural sense as her performances do in visual and personal ways. This is art that's more vivid for its wordiness, and music more troubling for its friendliness. Nothing quite like it has ever happened before in the commingling of pop and high culture.

Greil Marcus, *Mystery Train* (Dutton Paperback) — A slightly revised, expanded edition of California columnist Marcus's unique treatment of rock & roll as a further adventure in American culture and myth-making. If you haven't read it yet, don't hesitate; it's the most resonant book yet written about the archetypal sources of the music. In particular, the chapters on Sly Stone and Elvis Presley hit even deeper today than when the book was first published in 1975.

Marshall Crenshaw, (Warner Bros.) — Crenshaw is the current pet *celebre* of New York's rock pundits, but don't let that throw you. He's also a crafty song technician who makes catchy, no-nonsense Buddy Holly-cum-Beatles-indebted pop and who manipulates his redeemer-artisan's image with the same deft cunning as Costello or Springsteen. The reach of his originality is yet to be seen, but his infectiousness can't be overlooked.

Vox Pop, *The Band The Myth The Volume* (Mystic) — Good, exuberant, grinding, off-harmony agit-punk, rife with well-integrated Stooges and Velvets mannerisms. As close to inventive and perky garage art as L.A. gets at the moment. Catchy cover, too. (Hi, Craig! What is that you're holding?)

Symbol Six, *Symbol Six* (Posh Boy) — Blistering, big-sounding metal punk from a virtually unheralded L.A. band. In hits and stabs, the local hardcore underclassmen get sharper and more tuneful with every passing week. Someday—trust us—they'll get smarter, more significant, too.

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